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Home: A Process Based Visual Exploration Of The Sentiment Of Attachment

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HOME: A PROCESS BASED VISUAL EXPLORATION OF THE SENTIMENT OF
ATTACHMENT

by

DEMI GRACE CHANDLER

Under the Direction of Melanie Davenport, PhD

ABSTRACT

This thesis is a studio-based inquiry in which I explored the theme of home by developing a process research through art creation. I created a series of five paintings using water-based media and water collected from each place that I associate with the sentiments of home. Through research of artists, development of a process, and reflection on the process and the artworks, I not only gained deeper insight into my personal sentiments of home, but also drew implications for my teaching.

INDEX WORDS: Art education, Art-based research, Plein air painting, Emotional landscape,
Home

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ATTACHMENT

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DEMI GRACE CHANDLER

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Art Education

in the College of the Arts

Georgia State University

2018

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Demi Grace Chandler
2018

HOME: A PROCESS BASED VISUAL EXPLORATION OF THE SENTIMENT OF
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May 2018

DEDICATION

I would like to dedicate this thesis to my Pawpaw, Fred E. Ellis, without whom I would not be who I am or where I am today. In addition, I would also like to dedicate this thesis to everyone whose love and support have helped me flourish as an artist and pursue my dreams of furthering my education: my incredible parents, Jeff and Pamela Chandler, the most patient proofreader and supporter, my boyfriend Steed Armistead, and my best friend and biggest fan, Danielle Alexander.

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TABLE OF CONTENTS

ACKNOWLEDGEMENTS	V
1 INTRODUCTION	1
1.1 Interest in the Study.....	3
1.2 Need for the Study	5
1.3 Purpose of the Study	6
1.4 List of Terms	6
2 LITERATURE REVIEW.....	7
2.1 Theme	7
2.2 Materials.....	11
2.3 Technique	13
3 METHODOLOGY	19
3.1 Art Practice as Research.....	19
3.2 Research Questions	20
3.3 Materials, Processes, and Plans.....	20
3.4 Timeline.....	21
3.5 Limitations	22
4 ART CREATION	23
4.1 Process.....	23
4.1.1 Hartwell.....	25

4.1.2	<i>Loganville</i>	29
4.1.3	<i>Daytona</i>	33
4.1.4	<i>Newnan</i>	37
4.1.5	<i>Athens</i>	40
4.2	Reflections	43
5	CONCLUSIONS AND IMPLICATION.....	47
5.1	Personal Implications.....	47
5.2	Professional Implications.....	49
5.3	Conclusions	52
	REFERENCES.....	53

LIST OF FIGURES

Figure 1. Demi Chandler, Seeking (2014) mixed media collage on canvas. 8" x 10"	3
Figure 2. Demi Chandler, Excerpt from sketchbook (2017) pen and watercolor on paper. 9" x 12"	4
Figure 3. Demi Chandler, Found (2014) woodblock carving. 36" x 48"	4
Figure 4. Zarina, Home is a Foreign Place, (1999) woodcuts and letterpress, mounted on paper. composition (each): 8" x 6"; sheet (each): 16" x 13"	7
Figure 5. Kate Drewniak, Low, (2014) paper, thread. 16" x 22"	8
Figure 6. Kate Drewniak, Billowed, (2016) paper, fabric. 18" x 24"	9
Figure 7. Kate Drewniak, Blanketed, (2015) paper, thread, acrylic. 9" x 12"	9
Figure 8. Claire Shurley Parish, Belongings, (2014) ceramics. various sizes.....	10
Figure 9. Tessa Grundon, Estuary, (2015) mixed media: Plant matter, local beeswax, earth pigments, sea thread, digital aerial image. 5" x 5"	11
Figure 10. Tessa Grundon, Contour in 16 Pieces, (2010) mud, beeswax, handmade paper. 40" x 40"	12
Figure 11. Natasha Zupan, Color Derivatives #49, (2016) mixed media on canvas. 9.5" x 7.5".	13
Figure 12. Susan Douglass, Danube, (n.d.) oil on canvas. 40" x 40"	14
Figure 13. Lucy Reiser Williams, On the Way Home I, (2017) mixed media acrylic on canvas. 18" x 24"	15
Figure 14. Lucy Reiser Williams, Banner Elk, (2017) mixed media acrylic on canvas. 36" x 36"	15
Figure 15. Lucy Reiser Williams, Homefront Series, (2016) mixed media acrylic on canvas. (each) 8" x 8"	16

Figure 16. Claude Monet, San Giorgio Maggiore At Dusk, (1912) oil on canvas. 25.7" × 36.4"	17
Figure 17. Demi Chandler, Loganville Studies, (2017). Ink, watercolor, and acrylic on paper. 9" x 12"	18
Figure 18. Demi Chandler, Hartwell Studies, (2017). Ink, watercolor, and acrylic on paper. 9" x 12"	25
Figure 19. Demi Chandler, <i>Hartwell Practice Acrylic</i> , (2017). Acrylic on paper. 5" x 7"	25
Figure 20. Demi Chandler, Hartwell Field Sketch, (2017). Watercolor on paper. 9" x 12"	25
Figure 21. Demi Chandler, Lake Hartwell, (2017). Acrylic on canvas. 16" x 20"	26
Figure 22. Demi Chandler, Loganville Studies, (2017). Ink, watercolor, and acrylic on paper. 9" x 12"	29
Figure 23. Demi Chandler, Loganville Field Sketch, (2017). Watercolor on paper. 9" x 12"	29
Figure 24. Demi Chandler, Loganville, (2017). Acrylic on canvas. 16" x 20"	30
Figure 25. Demi Chandler, Daytona Studies, (2017). Watercolor and watercolor pencil on paper. 9" x 12"	33
Figure 26. Demi Chandler, Daytona Field Sketch, (2017). Watercolor on paper. 9" x 12"	33
Figure 27. Demi Chandler, Daytona Beach Shores, (2017). Acrylic on canvas. 16" x 20"	34
Figure 28. Demi Chandler, Newnan Studies, (2017). Watercolor and watercolor pencil on paper. 9" x 12"	37
Figure 29. Demi Chandler, Newnan, (2017). Acrylic on canvas. 16" x 20"	38
Figure 30. Demi Chandler, Athens Studies, (2017). Watercolor, ink, and watercolor pencil on paper. 9" x 12"	40
Figure 31. Demi Chandler, Athens Field Sketch, (2017). Watercolor on paper. 9" x 12"	40
Figure 32. Demi Chandler, Athens, (2017). Acrylic on canvas. 16" x 20"	41

Figure 33. Demi Chandler, Stormy Seascape, (2017). Acrylic on canvas. 16" x 20"	45
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1 INTRODUCTION

Growing up I didn't move much, just once in kindergarten. My parents' house in Loganville, GA has always been the place I refer to as my permanent home, even after graduating and technically moving away. However, when I think of the sentimental attachments I feel towards home, they are not just connected to my parents' house. There are many places in my life that I can call home, or that I say I am from; these are the places that have made the most impact on shaping my life.

I moved to Loganville when I was five, and I don't remember much before then. My earliest memory is meeting my new neighbor and being so afraid that I crawled inside a grass seed bag for comfort; you could say I was a little shy. I eventually pushed through my timidity and became best friends with my neighbor. Throughout the years, the best memories I have from my parents' house are full of backyard games, mud pit fun, and sunset walks with my neighbor and my four sisters. There are so many years of memories from the years I lived in Loganville that influence my life and career today. I vividly recall making mud pies in the driveway every time it rained, which speaks to my love of working with clay today.

After my parent's house in Loganville, the next place I think of when dealing with the sentimental attachment of home would be Lake Hartwell. My dad and his brothers built a house that we share with all of our cousins on the lake. My immediate family visited the lake at least four times every summer; it's only an hour from Loganville and really didn't count as a vacation for us. It really was more of a second home to me.

There is one important vacation we take each year, although I do not personally consider it a vacation in the sense of an escape from home. Each summer we pack up the car full of people and a trailer full of bikes and head down to Daytona Beach Shores. My mom's side of the family

all grew up in or around the area, so our family vacations have always been there. I look forward to our time in Daytona during the other 50 weeks out of the year that we aren't there; as lucky as I am to have two weeks in a place that I love so much, I am constantly longing to be there. I know the backroads like the back of my hand from years of riding bikes down to the lighthouse and out for ice cream in the evenings. The restaurants don't feel like vacation specials to me, they feel like a routine in the best possible way. Daytona has undoubtedly had an influence on my life and who I have grown up to become; it is a place that is just as familiar as any location that I have actually lived in. I don't even consider it a home away from home, because it feels the same as home.

The most common answer I give people when asked the question "where are you from?" is Athens, and not only because no one knows where Loganville is. Athens is where I attended college, loving every bit of my four years in the city and at The University of Georgia, and always wishing for more time there. I believe I did the most growing while living in my multiple small, shabby apartments and dorms. I discovered what I wanted to do, who I wanted to be with, and who I wanted to become while living in Athens; I transitioned from an art student to an art educator. Each time I visit, just like all of the previous places, I am overwhelmed with a sense of relief and the comfort of home. When I think of my home in Athens, I don't think of a residence, but a sentiment: the sentiment of home, or belonging.

Newnan is my current home, in terms of location. I have only been here for just over two years, and I don't feel as strongly attached to it as my other home locations. It could be because I am here now, and not looking back on it as a home or longing for it. However, it is my home in the most basic sense of the word. I live in a house that I have lived in for longer than any other residence besides my parents' house. I have a full-time high school teaching job that I love, and I

consider Newnan to be my first adult home of my own. Exploring these sentiments attached to the places I call home is the motivation for my studio-based thesis project, described below.

1.1 Interest in the Study

I have always been captivated with the notion of place, especially in the visual representation of maps. A lot of the art I made in college centered around the theme of maps, from collage work on actual maps to printmaking compasses.



Figure 1. Demi Chandler, *Seeking* (2014) mixed media collage on canvas. 8" x 10"



Figure 2. Demi Chandler, *Excerpt from sketchbook* (2017) pen and watercolor on paper. 9" x 12"

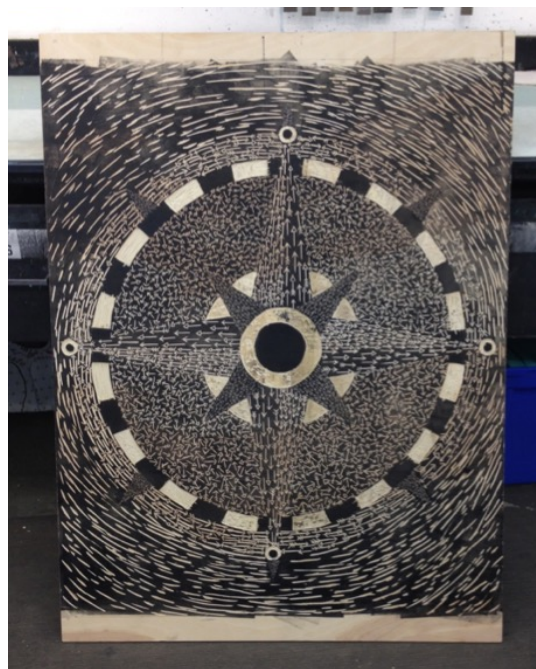


Figure 3. Demi Chandler, *Found* (2014) woodblock carving. 36" x 48"

As I began thinking about the art I wanted to make for my studio-based research, documenting the places I have called home, I was immediately drawn to the visual representation of a place in the form of a map. As my ideas for art-based research have evolved, I still wanted to focus on place, but move away from the idea of maps. I wanted to make landscape paintings depicting the places that I call home, or that I say I am from; the places that have made the most impact on shaping my life. Through the physical process of painting these landscapes, I wanted to reflect on my emotional landscape that was built in each place. My memories aren't accurate, my photos aren't even representational of accurate memories; time and the longing for home have shaped my current sentiments towards the locations. I wanted to use the act of painting to slow down and take time to reflect on each of these places and my real emotions tied to them.

Where you are from is a big part of who you become, but where am I from? I give different answers each time. Where I grew up is Loganville. Where I consider myself to be from (what area formed my personality the most?) is Athens. Where I am currently from is Newnan, or Atlanta if I'm being hopeful. It is a continuous cycle. This is the concept I was looking to explore in my art-based research: the relationship between my emotional landscape, or sentiments of home, and my physical landscape, or concrete homes.

Throughout the process of exploring this problem, I also wanted to investigate the emotional connection to making genuine art, or painting authentic landscapes. I collected water from each place to use in the finished paintings to add another layer of connection to my emotions. I am always keeping souvenirs to tie my memories to, such as concert tickets, dried flowers, bottle labels, etc. By painting the landscapes using water from each place, I was keeping a physical part of that place with me along with my memories and sentiments. Instead of simply painting by copying a picture, I wanted to create a landscape that has emotion. Creating field sketches in each location, finished paintings using water from each location, and reflecting on my memories and emotions during and after each process is how I hoped to do that.

1.2 Need for the Study

Thompson (1986) explains many reasons why art teachers need to continue making art, and specifically addresses the need for high school teachers like myself. "Teaching high school is particularly difficult because students are at an age when they give little positive reinforcement to their teachers... and teachers need more than the praise of students to avoid burnout" (Thompson, 1986, pg. 47). She explains that when teachers consistently give to their students and take little time for themselves, they become likely candidates for burn out, but creating art can offset the emotional drain of teaching.

As an art teacher, I need to continue making art not only to help alleviate the stress from teaching art, but also because being a confident artist influences my teaching. I believe that if I can create good art, then I can teach good art. Thompson (1986) explains this concept using the analogy of transitioning from player to coach, illustrating the idea that if a teacher is only focusing on and being encouraged to coach, it is easy to forget how to ‘play’ (p. 47). Instead of focusing on being an art teacher, this art-based research encouraged me to focus on being an artist as well as an art teacher.

1.3 Purpose of the Study

The purpose of this study was to produce a series of five works, examine my own art making and emotions, and derive implications for my teaching. I created landscape paintings of the places I am from by using water from each location; this provided me with an emotional and physical piece of home to keep with me.

1.4 List of Terms

Emotional Landscape: a conceptual alternative to the concrete physical landscapes; the instinctive features of a sphere of activity, similar to a political landscape

Constructivism: a teaching and learning theory which states that people construct their own knowledge and understanding of the world through experiencing things and reflecting on their experiences

Plein air painting: painting outdoors, specifically in the physical landscape that you are painting

2 LITERATURE REVIEW

In this chapter, I will introduce and discuss artist exemplars who influence my investigation and inspire my artworks through theme, material, and techniques.

2.1 Theme

In my art-based research, I focused on the sentiment of home, or the emotions tied to important places in my life. This is a topic that is often explored in artwork; many artists create work reflecting on their personal feelings about their home or specific places in their lives. An artist I was inspired by who works with the concept of home is Zarina Hashmi, an Indian born, American printmaker working out of New York City. Before studying printmaking in Thailand, France, and Tokyo, Zarina earned a degree in mathematics which influences her use of geometry in her carvings. The work below, *Home Is a Foreign Place* (1999), is a collection of 36 woodblock prints consisting of geometric, monochromatic designs.

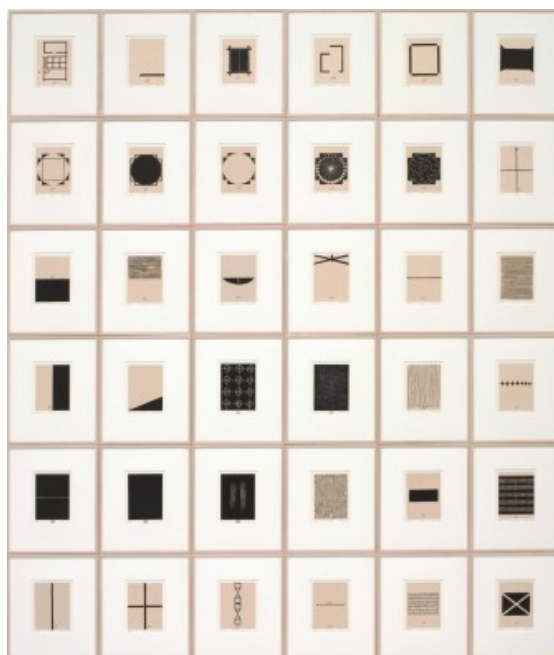


Figure 4. Zarina, *Home is a Foreign Place*, (1999) woodcuts and letterpress, mounted on paper. composition (each): 8" x 6"; sheet (each): 16" x 13"

I was intrigued by her concept and her process behind this piece. Each of these images represent an Urdu word that Zarina considered meaningful in relation to home, such as distance and axis. After she chose the words, she sent the list to a calligrapher in Pakistan, who wrote them in the traditional script. These carvings are what Zarina calls “idea-images,” essentially creating a symbol through association. Her description of this piece really inspired my concept of sentiments of home: “I understood from a very early age that home is not necessarily a permanent place. It is an idea we carry with us wherever we go. We are our homes” (MoMA Learning, n.d.). These images created a type of visual vocabulary that provided Zarina with a vehicle to express her feelings about home, memory, loss, and much more.

Kate Drewniak is an artist who also intrigued and inspired me through her work with memory and emotion. She received her BFA in Painting from Massachusetts College of Art and Design in 2010 and currently lives and works in Boston, MA. Drewniak is a collage artist, combining found objects such as fabric, books, and blueprints to create her pieces.



Figure 5. Kate Drewniak, *Low*, (2014) paper, thread. 16” x 22”



Figure 6. Kate Drewniak, *Billowed*, (2016) paper, fabric. 18" x 24"



Figure 7. Kate Drewniak, *Blanketed*, (2015) paper, thread, acrylic. 9" x 12"

Not only was I inspired by her focus on preserving memories, but also by the use of found objects and the aesthetic of her pieces overall. The last piece above is one of my favorites from Drewniak; the pastel colors and soft edges of the landscape are enchanting. Drewniak explains her work as a way of translating memory into concrete objects in order to preserve the history of the material. She states that “These pieces mimic the inherent nature of memory-...

strands of thread will move, colors will fade, and sewn paper becomes delicate. I find beauty in evidence of decay, like rust and brittle paper” (kate-drewniak.squarespace.com/, n.d.).

Another artist that I was largely influenced by who works with memories, location, and found material is Claire Shurley Parish, a ceramic artist currently working out of Richmond, Virginia. She received her BFA in Ceramics at the University of Georgia in December 2014 and graduated in May 2015 with a BFA in Art Education. She held her exit show in December 2014, and I was blown away. I was an undergrad art education major at the time and was taking studio ceramic classes while she had a studio in the building for working on her exit show. Her show *Belongings* (2014) consisted of multiple pieces of ceramic sculpture revolving around her history and emotional ties to a location, specifically her grandparents’ farm.

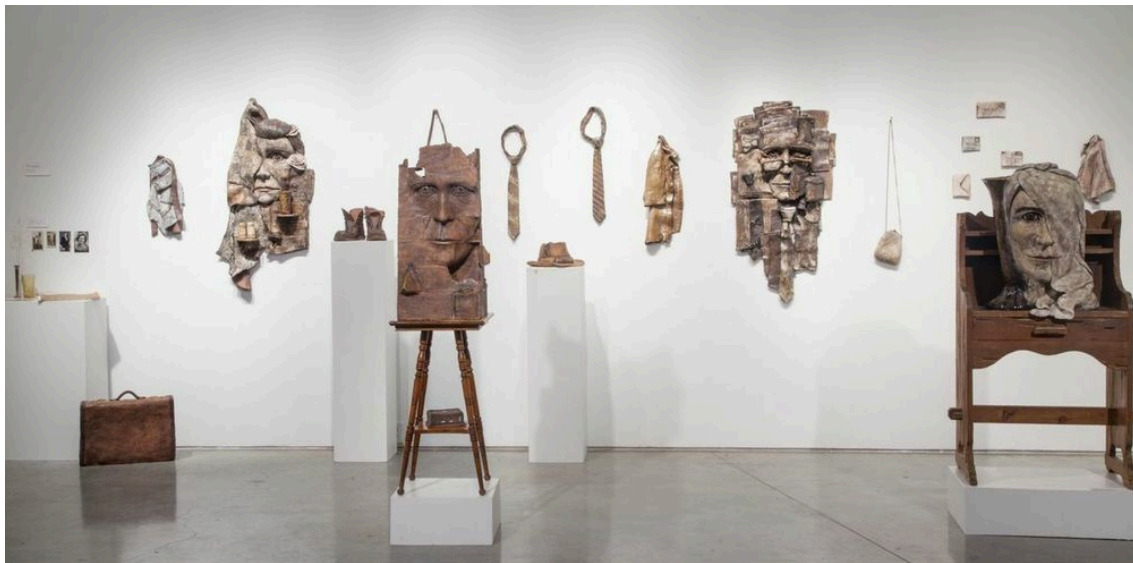


Figure 8. Claire Shurley Parish, *Belongings*, (2014) ceramics. various sizes

In this body of work, she explored the relation of the different definitions of belonging: “The things that a person owns or has with him; possessions; effects. Secure relationship; affinity (esp in the phrase a sense of belonging),” (Claire Shurley Parrish, n.d.). Of all the artist exemplars in this chapter, this body of work has the most influence on my research. Not only did

Parish create work exploring her emotional ties to her grandparents' belongings, but she also mixed red dirt from their farm into her clay in order to make these pieces. I am drawn to the idea of using materials from my locations in my artwork to create a sentimental keepsake.

2.2 Materials

Using found materials from environmental locations is also part of Tessa Grundon's process. Grundon was raised the Middle East, UK, and the United States, but now has a studio in Manhattan. She studied at The Arts Students League, New Academy of Fine Art, and Parsons School of Design. In addition to working as a practicing artist, she is also an environmental advocate in New York City schools and creates artwork inspired by the environment.



Figure 9. Tessa Grundon, *Estuary*, (2015) mixed media: Plant matter, local beeswax, earth pigments, sea thread, digital aerial image. 5" x 5"



Figure 10. Tessa Grundon, *Contour in 16 Pieces*, (2010) mud, beeswax, handmade paper.
40" x 40"

Unlike Parrish and Drewniak, the found materials Grundon uses are not to tie memories to the piece, but to accentuate the topography and environment of a location. Her work appealed to me even further because of my fascination with maps, and it directs attention to more environmental impacts on specific geographical locations. She collects mud, beeswax, water, and more from her surroundings and strives to “create work that embodies a sense of place, totems of landscapes that resonate with me” (Tessa Grundon, n.d.).

One last artist I chose who uses found material in her work is Natasha Zupan, a mixed media artist living and working in Valldemossa, Mallorca. She was born in America, in Georgia actually, but raised in Europe. Her work interested me not only because I am aesthetically drawn to it, but also because she is another artist who uses found materials, such as fabrics, in her artwork. She describes her work as an exploration and “manipulation of surface texture, light, and the interweaving of time” (Natasha Zupan, n.d.).



Figure 11. Natasha Zupan, *Color Derivatives #49*, (2016) mixed media on canvas. 9.5” x 7.5”

Her landscape paintings, like the one above, are full of texture, with brushstrokes that are thick, and built up on top of found materials like photographs and fabric. She uses the materials to create “tactile world of sensation and overlapping memory where materials and emotions converge” (Natasha Zupan, n.d.). Although the water I used from each of my locations did not alter the texture of my paintings, it helped bind my emotions and memories to the canvas.

2.3 Technique

Susan Douglass is a painter who also creates landscapes which tie emotion onto her canvas. She is from New Jersey and earned a Bachelor of Science in Geology which led her into a career in arctic places like Alaska, Greenland, and Antarctica. In these the places she became interested in the surface designs and details of rocks, which grew into a fascination with the combination of mystery and beauty in the natural world. She returned to school and obtained a

BFA in painting while pursuing her abstract expressionist inclinations. She currently lives and works in Boulder, Colorado, and I was most inspired by are her abstract landscape paintings.

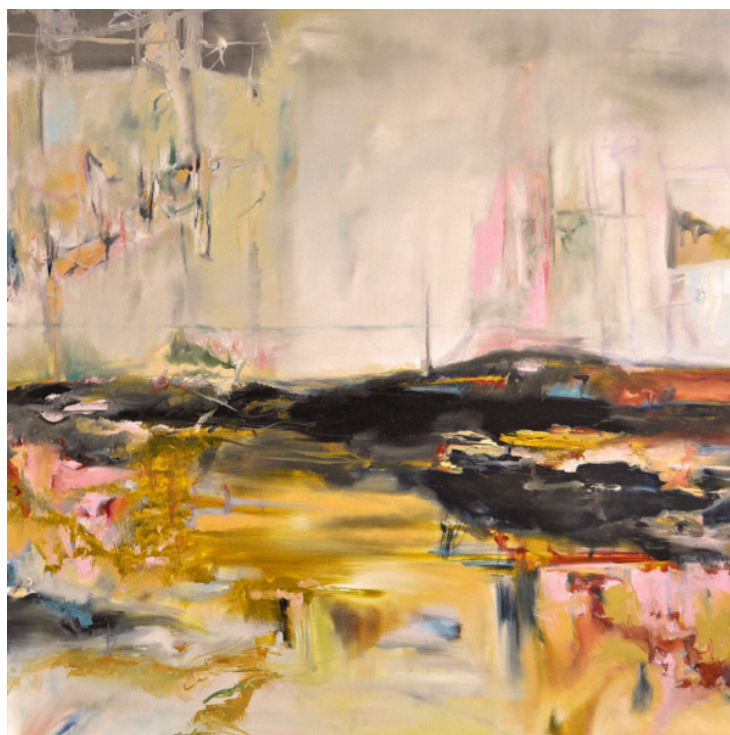


Figure 12. Susan Douglass, *Danube*, (n.d.) oil on canvas. 40" x 40"

These paintings are filled with emotions alongside a sense of exploration. I was captivated by her use of vivid colors and combination of soft and angular brushstrokes. I related Douglass's paintings to paintings by another artist I was inspired by, Lucy Reiser Williams; Williams also uses vivid colors and unique brushstrokes to create abstract expressionist work. She is currently residing in the mountains of North Carolina, but she grew up in Georgia and earned a degree in studio art from Georgia College and State University. During the summer of 2014, both Williams and I attended a study abroad program in Cortona, Italy, where I was first exposed to her paintings. At the time, she was working on abstract works inspired by colors and textures. Recently, she has been working on multiple series focusing on landscape and location that excite me.



Figure 13. Lucy Reiser Williams, *On the Way Home I*, (2017) mixed media acrylic on canvas.
18" x 24"



Figure 14. Lucy Reiser Williams, *Banner Elk*, (2017) mixed media acrylic on canvas. 36" x
36"

The blocks of natural color and bold brushstrokes in the two paintings above appealed to me as a unique and abstract approach to landscape paintings. They combine her personal abstract style with a subject matter that attracts my attention. The photograph below shows another recent series Williams has been working on, *The Homefront Series* (2016).



Figure 15. Lucy Reiser Williams, *Homefront Series*, (2016) mixed media acrylic on canvas.
(each) 8" x 8"

Like many of the artists above, Williams works with the sentiment of home. In this series, she focuses on the statement ‘make yourself at home,’ as a literal spoken statement and also as one implied by hospitality. These paintings represent everything that the word ‘home’ implies, such as family, love, protection, and warmth. The paintings are minimalistic with flat shapes and bold colors, a landscape painting technique I am not familiar with doing, but one that is aesthetically appealing to me.

The last artist I referenced in my work is not a contemporary artist, but one that has been my favorite painter for my entire life: Claude Monet. Known as the “father of Impressionism,”

Monet has influenced my painting techniques throughout my artistic career. Although he does not work with a theme of home or found materials, there are many aspects of his work that I draw inspiration from. The process of painting on location and outdoors, or plein air painting, was highly advocated by French Impressionist painters, and most notably by Monet. I used this technique when creating landscape studies of each home location during my research. Along with his procedure of plein air painting, the focus on light and color in his paintings influenced my painting techniques throughout each stage of my process.



Figure 16. Claude Monet, *San Giorgio Maggiore At Dusk*, (1912) oil on canvas. 25.7" × 36.4"

In his paintings like the one above, *San Giorgio Maggiore At Dusk* (1912), the focus is on the perception of a location at different times of day in different light. The emphasis is not particularly on the landscape features, but on how the light transforms them. I enjoyed creating works based on different times of day, like the thumbnails paintings from my sketchbook page below, and used this technique in my landscape paintings. In addition to the attention to the

effects of light, I was also inspired to use Monet's loose, expressive brushwork to convey emotion in my paintings.



Figure 17. Demi Chandler, *Loganville Studies*, (2017). Ink, watercolor, and acrylic on paper. 9" x 12"

In different ways, all of the artists described above served as exemplars for me in pursuing this project. The theme of home, the use of materials found in one's surroundings, and an impressionistic painting technique defined my work and established my process, as I will explain in the following chapter.

3 METHODOLOGY

In this chapter I first discuss art practice as a research method and explain how I applied it to my work. Second, I discuss the research questions guiding my studio-based research and outline my plan for my artworks. Then, I describe my process for reflecting on and documenting my work. Finally, I briefly discuss my timetable and the limitations of my research.

3.1 Art Practice as Research

In Chapter Two, I laid a foundation of research to support my interests. Here, I will explore how art making can be used as a research methodology. Shaun McNiff (2007) defines art-based research as the “use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies” (p. 29). Research can be defined as “creative and systematic work undertaken in order to increase the stock of knowledge – including knowledge of humankind, culture and society – and to devise new applications of available knowledge” (Frascati Manual, 2015, p. 28). This definition suggests that research goals can be achieved by using different methods than those typically employed in the sciences. In Sullivan’s book, *Art Practice as Research* (2010), he explores the argument that artists conduct research in the process of making art through creating, criticizing, and constructing knowledge. Art practice as research is a methodology that asserts that the creative inquiry used by artists is in itself a form of qualitative research.

Art Practice as Research provided the framework for my studio-based thesis research and writing. I drew from the influences discussed in the literature review to conduct my inquiry into

my research questions through the process of creating art. I then reflected on the procedures and outcomes, and I examined the implications of my research for my art classroom.

3.2 Research Questions

Two questions directed my studio-based research:

- How can I explore my sentimental attachment to home through landscape painting?
- How might this research translate into my teaching?

To address the first question, I first drew from memory by picking a view of what I consider home from five places that I have spent a significant portion of my life. The scenes that I picked reflected my emotional responses to each place. In my sketchbook, I examined my reasons for choosing specific scenes. Throughout the process of art making, I continuously reflected on my connections to each scene and memories from each place.

As a teacher, I am aware that my students may have very different sentimental connections to homes, and different definitions of what they consider home. In order to translate the exploration of these emotions into my teaching, I reflected on my discoveries throughout my research and considered how these findings can influence a unit on sentiments of home and influence my teaching as a whole.

3.3 Materials, Processes, and Plans

In creating a series of paintings for this thesis project, I used water soluble paints: watercolor pencils, watercolor paints, and acrylic paints. These mediums were more practical for field work in my process, and for implementing in the high school classroom. I used my visual journal and sketchbook for practice and reflections, and 16 x 20 inch canvases for the finished

works. Most importantly, I used water collected from each place for the finished works, as a symbolic and physical reminder of home.

My process was the most important aspect of my artwork in this studio-based research. To begin each painting, I thought of the places I consider home and what visual scene symbolized each place in my mind. In my sketchbook, I used watercolor pencils to sketch each scene from memory. Painting from memory allowed me to reflect on my emotional memories from each place and use colors to express them. Once I had thumbnail sketches from memory, I created watercolor sketches from photos I had of each place and compared them to the previous pieces from memory.

The next step in my process was to travel to the place I was creating artwork about and field sketch with watercolors, or paint in plein air. During and after my painting process I used my visual journal to write reflections on my emotions being back in each place. While in each “home” location, I took reference photos and collected a bottle of water to use later in my finished product. This is important to me because it grounded my artwork; using the water from each location for painting provided me with a piece of home to hold on to in my finished work. Using the reference photos and collected water, I used acrylic paint to create a landscape painting of each place I am connected to with a sentiment of home. In this way, I intended to complete five landscape paintings of five locations as the studio component of this thesis.

3.4 Timeline

Each painting took about two weeks of research and sketching due to the necessity to travel to each location. Once the planning and sketching were finished, each final painting took at least two weeks to complete. Because of scheduling, I overlapped my paintings instead of

working on only one at a time. I intended to complete this work and the accompanying written documentation of this research during the spring of 2018.

3.5 Limitations

Due to the qualitative nature of my work, the most prominent limitation was that my work was inherently personal. My research was a journey, one that was heavily reliant on individual emotions and memories. Although I was inquiring into a sentiment that is extremely common, the attachment to home, I was specifically analyzing places where I have lived and my individual emotions connected to each place.

4 ART CREATION

In this chapter I will discuss my process of art making and how I addressed my research questions. The study of the art I made exploring the theme of home took place from June 2017 to January 2018, and I finalized my thesis at the end of March 2018. The first question I was looking to address is how I could use my process of landscape painting to explore my sentimental attachment to home. Using a unique process that I developed during the preliminary stages of the work, I created a series of five acrylic paintings expressive of both my emotions towards each home location and my emotions at the time of each painting. In the following section, I will briefly walk through each step of my process. The remainder of this chapter will be divided by location and include in depth analysis of the process and reflections for each place. I will also discuss my overall reflections on the series and briefly how this studio-based thesis will translate into my teaching, which will be more thoroughly covered in chapter five.

4.1 Process

I began by developing a step in the process that enabled me to reflect on my memories and sentiments from the very beginning. I started by brainstorming on places I consider myself to be from. Once I had collected the list, I decided to complete thumbnail sketches from memory of each location. This exercise was very helpful for me in connecting to my emotional attachments to each place and reflecting on why I chose each landscape. After creating thumbnail sketches using watercolor pencils from memory, I searched my computer for photos of each scene I had chosen. I used the photos to create more thumbnail sketches with watercolor pencil. It was interesting to see the likeness and differences between my memory and the photographs. The next step I took was to travel to the location, which was my favorite part. For each location I collected water and dozens of photographs for use in the final acrylic paintings. While in each

location, weather permitting, I completed a field sketch, or plein air painting using a travel watercolor kit. The final step in my process was to bring the water and photographs back to my studio and use them to create a larger scale work using acrylic paint.

4.1.1 Hartwell



Figure 18. Demi Chandler, *Hartwell Studies*, (2017). Ink, watercolor, and acrylic on paper. 9" x 12"



Figure 19. Demi Chandler, *Hartwell Practice Acrylic*, (2017). Acrylic on paper. 5" x 7"



Figure 20. Demi Chandler, *Hartwell Field Sketch*, (2017). Watercolor on paper. 9" x 12"



Figure 21. Demi Chandler, *Lake Hartwell*, (2017). Acrylic on canvas. 16" x 20"

I began my process of home paintings with Hartwell simply because I had already planned a weekend vacation to the lake as I started this series. Before I left for the weekend, I used various mediums including watercolor pencil and India ink to create thumbnail sketches of the lake from memory. The two sites I chose to sketch were the view of our dock and of the bridge leading out onto open water. The dock is the physical place I think of when I reference my home at Lake Hartwell, which is why I chose this view. I have spent and will continue spending many Summer days swinging in my hammock on the dock reading books, or floating lazily in the water around the dock. When I think of this place of home, I feel a calming

sensation and a longing for the long, easy days spent there. However, when I think of Hartwell in general, I am always drawn to the scene of the small bridge that separates our cove from the larger part of the lake. I can vividly picture in my head the sharp left turn around a bank of land jutting out, rounding the corner to see the lake completely open up in front of you. There is just enough time to gain speed and drift around the small island with the sign before slowing down to go under the bridge. I think I was more drawn to this landscape because it has been constant throughout my life at the lake. My Grandma's cabin where I spent every summer is in the same cove as the land my parents bought recently, which has the dock. Although the dock is a more grounding sense of home, I am much more drawn to the emotion of the opening up of the lake that I have experienced my whole life coming out of the cove. I guess I consider the cove in general as a home location. I had previous photos of each location and was able to complete the drawings from photographs on the same day as the memory drawings, but I took more reference photos on my trip the following weekend. I collected water from the area of the lake right before the bridge and decided on the exact point of view I wanted to work from.

The next day I brought my watercolor pallet onto the boat and did a quick plein air painting. This part of the process really connected me to Monet's process of plein air painting, not just because I was outside studying the effects of daylight on the landscape and water, but also because I was painting in a boat as he did for many of his paintings. I had never painted on a boat before, much less in the middle of a lake, and it was extremely gratifying to watch the landscape transform on my paper with the layers of watercolor and lake water.

After the weekend, I used the collected water and reference photos to create a small acrylic painting for a little more practice; it had been a while since I painted with acrylic. At school, I mainly have my students use watercolor and tempera paint due to supply cost and

“clean up times,” so those were the two paint mediums I had consistently worked with the past two years. I enjoyed the small practice paintings and was excited to start on a bigger canvas. I began the painting in the sky, remembering from painting class to start from back to front. I found so much joy in painting the clouds; they were light, fluffy, and unrefined. There were no harsh outlines to worry about painting perfectly and the feeling of painting them, even in the studio, reminded me of the free feeling I get while on the boat zooming towards the bridge. The water was the part I found more challenging. I struggled to make it look real, and I realized that although I liked how it turned out, I spend more time on the technique than reflecting on the emotions tied to the painting. I never truly feel finished with a painting, but at a certain point I decide to stop before it looks too forced- which is what I did with this one.

4.1.2 Loganville



Figure 22. Demi Chandler, *Loganville Studies*, (2017).
Ink, watercolor, and acrylic on paper. 9" x 12"



Figure 23. Demi Chandler, *Loganville Field Sketch*, (2017). Watercolor on paper. 9" x 12"



Figure 24. Demi Chandler, *Loganville*, (2017). Acrylic on canvas. 16" x 20"

The second location I decided to paint was from Loganville, the place I grew up and where my parents still live today. When I started brainstorming about the landscape from Loganville, I tried to think of the view that brought me the most peace. I grew up in large family, I have four sisters- all of which are close enough in age that we lived together in our house for many years before we each started moving away to college. While I lived there, I for the most

part enjoyed being home, as much as a typical teenager does. I always had my friends come over instead of leaving to go to their places, and I believe it is because I felt comfortable in the chaos of my siblings and me. However, after moving away I have realized that the chaos is no longer comfortable for long periods of time. When I visit I am quickly overwhelmed and eager to return to the quiet of my own house now. So, as I was debating on the various scenes from around my childhood home, one stuck out to me as a sight of peace and good memories: the tree on the hill at the top of my parent's street. As an adult, this sight brings me peace because it is what I see when I leave after a visit to my parents; when I feel happy and my heart is full from visiting family, but I am also glad to be heading back to a quieter life. Thinking back to my childhood however, this landscape holds different feelings of peace. I have many memories of this view, but the ones that stick out to me the most are of late evening summer walks up the road with my family. We would each grab an ice cream cone or popsicle from the garage freezer and begin our trek up the street as the sun began to set so we could get a glimpse of the sunset behind the tall grass of the hill across the street. When I think of home in Loganville, the sentiment of family is what rushes to the surface above all else and this landscape personifies that feeling of wholeness in my heart.

I completed four thumbnail sketches in watercolor pencil, India ink, and acrylic paint of this landscape from memory before searching through my photos to find references for the last two. I was lucky that I already had a few photos to choose from because I love this scene so much. Unfortunately, when I traveled home to collect water, more reference photos, and complete a watercolor sketch in the location, the weather was not clear and the sky was gray and cloudy. It was then that I realized how much I am drawn to the different lights in the sky at different times of day. I had enjoyed painting the bright clouds of mid-day at the lake and wanted

to paint a beautiful sky behind the tree that would allow me to express the loving sentiment of home I felt in this landscape. So, after I painted the watercolor with the gray clouds, I continued searching back through my photographs to find one I had taken at a time of day where the sky seemed to draw me in and make me feel at home. That is how I chose the reference photo to paint the final acrylic painting from.

As I started the big painting, I fell in love with painting the sky and the clouds. I could not get past how beautiful the light looked beaming out from behind the clouds at the base of the hill. I was so engulfed in the process of painting the sky that I could not bring myself to paint the tree on top of it, and that was okay. I realized that painting the sky and clouds in these bright, expressive colors was how I was connecting my emotions to the process of painting; I did not need to force myself further because my goal was not to create a photo realistic painting, but to create an expression of my emotions. It was during this final painting that I decided to focus the final outcomes on expressive skies to tie into my sentimental attachment to each place, even if it meant working from previous photographs.

4.1.3 Daytona



Figure 25. Demi Chandler, *Daytona Studies*, (2017). Watercolor and watercolor pencil on paper. 9" x 12"



Figure 26. Demi Chandler, *Daytona Field Sketch*, (2017). Watercolor on paper. 9" x 12"



Figure 27. Demi Chandler, *Daytona Beach Shores*, (2017). Acrylic on canvas. 16" x 20"

I was incredibly lucky enough to be able to take a long weekend trip down to Daytona Beach Shores during the summer of 2017. Typically, I am able to go with my family on this trip each year for two weeks, but this time I could not due to other responsibilities. My family has taken a two-week vacation down to Daytona every year since before I was born. My older sister

took her first steps in Daytona, we all learned how to swim in the pools in Daytona, and it has become more of a second home than a vacation destination. I know all of the backroads just as well as I do the ones where I currently live, if not even better, from years of bike rides and adventures around the strip. This is a place where I feel completely at home and am continuously craving the salty air, sunny days, and even the afternoon storms. As I brainstormed the view I wanted to paint from Daytona, the obvious first thought was looking out from the balcony to the horizon where the sea meets the sky. That is the view I have when I drink my morning coffee and watch the sun rise, occasionally seeing dolphins or schools of sting rays. It is my favorite place in the entire world to start a day and I couldn't think of a view I was more attached to. So that is where I began. I painted the horizon from memory, then moved a little over and included more of the strip. The place where we stay is between the river and the ocean, so any way you turn you can see the water. As I began searching through my photos from previous years before my trip, I immediately homed in on the sunrise photos over the ocean, and sunsets over the river. I could not decide between the two and decided to wait until the trip to make up my mind. I gathered the water from the ocean near the pier, right under our favorite breakfast restaurant. I was concerned with how the salt water would affect the paints and did a test page with watercolors and a page testing the acrylics- I did not notice any differences or discrepancies. The plein air painting I decided to do was of course off of the balcony, but I included a little of each choice: the land in the middle separating the river from the ocean during a calm cotton candy pink and blue sunset. I was pretty sold on the idea of including both views into the final painting, something that didn't surprise me due to how indecisive I usually am.

This trip was our second year going to Daytona since my Pawpaw had died. He and I were extremely close, we even had matching tattoos. I don't typically look for signs of him, most

things remind me of him anyway. This year in Daytona however, I had a nice surprise one evening. Sunsets over the river are always beautiful, pinks and oranges radiating through the sky and reflecting off of the water. One of the days I hear my mom calling out for me from the balcony and telling me to bring my camera. As soon as I got out there I knew what she was looking at: right above where the sun was setting across the river was a cloud perfectly centered in the sky and shaped like an eagle- quite possibly my Pawpaw's favorite thing on earth besides his family and clocks. It really was stunning, and I knew in that moment that I wanted to paint the sunset from this night for my final piece. I took dozens of photos for reference all the way until the sun tucked behind the horizon and the sky turned dark.

When I began my large acrylic piece for Daytona, again I started in the sky with layers and layers of colors until I was satisfied with the burnt orange sky. Once I moved to the land I decided to darken the details and not take the emphasis away from the sky by adding buildings and roads. One detail I did add is the bridge connected mainland to the peninsula of Daytona Beach Shores, the bridge that is our way into my beloved second home. This painting presented new challenges for me, mainly a darker color pallet than I am used to using. I really focused on the textures of the clouds, contrasting from the smooth water below. For reasons that I am still struggling to articulate, I left the eagle shaped cloud out- something I will reflect upon and use for further inquiry in new paintings to come.

4.1.4 Newnan



Figure 28. Demi Chandler, *Newnan Studies*, (2017).
Watercolor and watercolor pencil on paper. 9" x 12"



Figure 29. Demi Chandler, *Newnan*, (2017). Acrylic on canvas. 16" x 20"

The brainstorming process for *Newnan* was very different from the first three locations. *Newnan* is my current physical home, and I struggled to think of a “home” landscape that brought me peace in this town. The first image that came to mind was my front yard, looking out from the windows in my living room. Like the other places, this view was one looking out rather than inward at home, but unlike the previous paintings it felt more trapped and less free or exciting. I dreaded doing this painting, so instead of starting on a painting that I knew I wouldn’t put as much effort into, I began brainstorming of other locations in *Newnan* that I enjoyed. The one I settled on was my work, *Newnan High School*, a place where I have discovered my passion

for teaching teenagers and grown as an educator and a person. Every friend that I have and relationship that has sprouted in Newnan started at work, and I knew that painting a scene from the school would be a much more expressive and enjoyable painting. I chose to focus on the view from the top of the football stands, looking out over the fields and trees into the sunset- a view that always brings me joy while cheering on my students on Friday nights. Because it was not football season at the time, and the stadium was closed in the evenings I had to rely on previous photographs for the final piece. In this final acrylic painting, I experimented with the expressive quality of my brushstrokes, pulling them longer instead of dabbing them on. I drew inspiration from Lucy Reiser Williams, and layered many strokes of different colors instead of blending the colors to create a smooth finish. For this painting I specifically enjoyed exploring this bold technique, again becoming enthralled with the sky and not as concerned with the actual land part of the landscape.

This painting was the one I did the most reflection on during the process. The steps that I had been using previously- picking a location, painting from memory then from photo, and then going to collect water, photos, and conduct a plein air painting- did not work as well for this location. After a lot of deliberation, I chose a view from my work instead of a place around my physical home, which caused me to take a while to reflect on my sentiments of home attached to Newnan. I discovered that as I am always feeling a sense of longing towards the other locations I consider home, I am not content in this one. I do not feel at home in the house that I live in alone, or really even in a city that I also still feel alone in. I enjoyed creating the expressive clouds and bright colors in the sky of my final piece for Newnan, but I was left with more questions than answers about my feelings towards living there. I plan to investigate these feelings of discontent further with more paintings in the future.

4.1.5 Athens



Figure 30. Demi Chandler, *Athens Studies*, (2017).
Watercolor, ink, and watercolor pencil on paper. 9" x 12"



Figure 31. Demi Chandler, *Athens Field Sketch*, (2017).
Watercolor on paper. 9" x 12"



Figure 32. Demi Chandler, *Athens*, (2017). Acrylic on canvas. 16" x 20"

I saved the paintings about Athens for last because I believe my feelings towards this location are the strongest. Athens is where I lived for several consecutive years, longer than any place other than my childhood in Loganville, and I know this is where I became the person I am today. Athens is the place and the people that shaped me and helped me grow, and I had so many feelings of attachment to this location that I felt lost when trying to think of one place to represent so many. I thought about the multiple apartments I lived in during my four years as an undergraduate, and the amazing, happy, sad, and horrible things that happened while I lived in each. And then I thought about the house of the family I worked for during three of my four

years, taking care of a child that I grew to love as my own. Finally, I pondered over the different locations on the campus of The University of Georgia and Athens in general. The first place of these that came to mind was the ceramics building at The University of Georgia. This building is where I discovered my love for pottery, creating something beautiful out of essentially dirt. Once I began my first ceramics class at the beginning of my junior year of college, I never stopped. I spent so many incredibly late nights and early mornings in this studio and grew to think of it as home. I did a few thumbnails from memory and photographs, but I wasn't completely sold on the idea.

Next, I decided on Sanford Stadium, what I referred to as my home for almost every Fall Saturday for four years. This stadium is where I met many of my friends and even had relationships begin under fireworks on the field. However, I then thought of graduation. It was an incredible ceremony in the stadium, one which I cried almost throughout the entire thing. As beautiful as this night was, thinking about it brings me sadness and not peace. I was so thankful for the four years I had, but I never felt like that was enough and graduation marked an end to my time in my beloved city. I knew that painting a scene from the stadium would be aesthetically appealing to me, but I wanted to choose a different landscape to focus on the sentimental attachment of home instead of the feeling of moving out of Athens.

As I began scrolling through photographs on my computer of my years in Athens, one location kept catching my attention. I noticed that I had taken dozens of photographs of the drive to my boss's house. My job in Athens was to take care of a young adult with undiagnosed special needs; I fed her, helped her walk, took her to therapy and doctors' appointments, and just spent time with her in general. Driving out to her house after classes every day was my favorite drive, a fifteen-minute commute where I could decompress from the day and look forward to spending

time with my favorite girl. The drive was incredibly scenic and calm, passing through expansive fields on the outskirts of the city. I decided that the emotions I experienced on these drives were some of the best feelings that I associate with the thought of home in Athens. Once I definitively decided on the location I wanted to paint, I did a few more sketches from photos I had on my computer before taking my trip to collect water and more pictures.

After collecting water from on campus, I drove out to Jefferson Road and stopped in a gas station parking lot to complete the plein air painting. The weather was nice and the sky almost clear. I felt so at ease driving back and forth on the road I once spent so many miles on. I spent the time to not only think about how at home I felt here, but also try to come to terms with the sadness I feel because I don't live there anymore. After my reflections I chose to paint the landscape at sunrise using a photo I took. Not only do I connect to Monet's technique of plein air painting for each painting, but for this one specifically I was also inspired by his fascination with the light at different times of day. To me the light yellows, oranges, and pinks of the sunrise represented a new start and new beginnings- a road or field full of possibilities ahead of me, exactly what leaving Athens gave me.

4.2 Reflections

As I spent time reflecting on each location during my process, I came to the conclusion that I always tend to romanticize memories, specifically memories of place. I always think back on a time where I lived in a certain place and wish that my current life was as happy or as simple as that again. However, I realized that the scene I chose to draw and paint from my memories, although pictorially was romanticized in beautiful light, was not connected to the happy memories specifically in each "home." Rather, almost all landscapes that I chose to paint represent leaving that place. For example, the tree at the top of my parents' neighborhood in

Loganville- a scene I only see when I am leaving home. For Lake Hartwell, the view of the lake opening up in front of us as we leave the cove by boat. I started to see that for most of the locations I chose views that did not point at the home, but rather at a sight of leaving. The exception was Newnan. As I let myself draw the landscape that first came to mind, it was the view looking out of my living room window, shielded by shutters and curtains. This drawing felt so constraining and less free than the others. These memory drawings led to my first moment of eye-opening self-discovery- that I live in a state of discontent based on location. I am always wanting to move on to the next place, or back to ones that I relate with good memories. I have a habit of thinking that my current situation is just a temporary fix instead of a part of my life. But when does my physical landscape stop being temporary? When will I be happy in a place without longing to move? Why do I always think it is the physical landscape that will affect my emotional landscape and not the other way around? These are all questions that arose during my landscape painting process that I hope to address with further research through art.

By the end of my series, I had made a visible transformation in the artworks. The final pieces became much more expressive and emotional for me. I transferred from using paint brushes to using sponges and being more tactile with the works. I felt so much more connected to the pieces with my fingers in the paint, pushing it where I wanted it to go to convey my feelings. I began this process wanting to create authentic landscape paintings, and I believe I surpassed what I had hoped. The focus of the paintings visibly became the clouds instead of the actual landscape, and I often lost myself for hours layering paints to create a surface I was happy with. I transformed from painting from photographs and connecting them to my emotions, to creating paintings from emotion only. One of the pieces I created that was not included in the original five final pieces was another piece loosely based in Daytona, however it did not follow the

process of research. Rather, I created this painting based on how I was feeling that day. It had been a rough day at work and I was feeling defeated and needed to express what I couldn't in words. I sat in my floor and started by mixing a color pallet of blues and grays and just began painting. Once I had the base layer down and had relaxed, I searched my photographs for a picture that could serve as a loose reference for finishing the painting. I found a few storm photos from Daytona over the years and used multiple images as rough samples to look at for the details. The following painting was the result of pure emotional expression in the form of a seascape during a storm.



Figure 33. Demi Chandler, *Stormy Seascape*, (2017). Acrylic on canvas. 16" x 20"

This whole process was more than just planning for a final artwork, it was research. It began with researching other artists who influence my work, and then researching my inquiry through the physical and emotional process of making art. This is what I hope to carry into my teaching, showing students that they can explore an idea through research in the arts and not strictly through the usual reading and writing. This idea of building a process to research directly relates to the teaching and learning philosophy of constructivism, or students building and creating their own knowledge. Instead of handing students information in the art classroom that would lead to rote learning, I will use my discoveries from this thesis to help them research and build the knowledge themselves, which I will discuss further in the next chapter.

5 CONCLUSIONS AND IMPLICATION

Initially, my goal for this body of work was to explore my sentiments of home through landscape painting, and the second was to determine how to translate my findings into my teaching. The initial underlying idea of my second research question was that conducting a similar unit about home, or belonging, in my classroom would help me understand my students and connect to them more. The landscape painting process I developed and used to examine my sentimental attachment to home has not only been an incredible personal journey, but also revealed other connections and implications for my teaching and future artwork. As I conducted my research through art, I realized that the most useful connection for my students would be to encourage them in developing a unique research process through art, rather than specifically exploring a theme I could prescribe, such as emotions toward home. Below I will review what I have learned in conducting this study, both on a personal and professional level.

5.1 Personal Implications

Throughout this series of works, I made many personal discoveries, the most significant being the relationship between my physical landscape and my emotional landscape, or my state of discontent in my physical location. This revelation was made most evident in the brainstorming steps for Newnan. It was extremely difficult to think of a landscape to paint, and the first view I drew represented me being trapped and sheltered from the beautiful landscapes that I love. I reflected on my feelings while in Newnan, specifically at my house, and true to the image, I feel trapped there. I am constantly counting down to times when I can leave to visit friends or family in another city. I feel as if this part of my life is just a temporary hold, like a placeholder until I can get to something better. This is not how I want to live my life, I do not

wish to be waiting and wasting the time away that I should be thriving in. I believe this is why I chose a view from school to paint instead of the more traditional home- I do thrive and succeed and grow at work, and those are the feelings I wanted to dwell on in my paintings instead. The discontent I feel in physical locations is a topic I plan to explore further using process-based research through art creation.

Along with the discontent I feel in my current location, I also identified a romanticized longing for past locations that did not always hold true while visiting that location. Of course, all people tend to focus on the good memories of a location rather than the bad, but I have developed a sort of blocking mechanism in which I completely ignore the negative aspects of each place when thinking about it. I had to acknowledge these unfavorable feelings that arise as well when traveling to each location. The scenes that I painted revealed that leaving was more pleasurable. This inquiry into my emotions was successful and will lead to many artworks based more on emotion than aesthetics in the future.

In addition to the emotional aspect of this project, the methodical side of it will make even more of an impact on my future work. I am a person who loves the structure of traditional research; I enjoy reading multiple sources of information and tying the strings together. I assume this is why I developed a formula-like process for myself to follow for this series. I appreciated the methodical step by step process that guided me through my research, but also thrived in the freedom of being able to stray from the set steps to adapt to different situations. Overall, developing a process to conduct research through art provided me with a system to continue using and evolving for future series, not just this one dealing with the emotions of home.

5.2 Professional Implications

I believe the most important implication of this study is how to translate what I have experienced into my teaching. This thesis began as an exploration of a single theme: home. Throughout my study, I struggled with the idea of how to ask students to explore sentimental attachment to home when they may not have positive emotions related to this theme. Many students in my classes express the negative emotions they feel towards their home life, and some do not have a stable or even permanent home to reflect on. After dwelling on these issues, I have come to recognize that guiding students to create their own processes through which to research any theme and create art is more important than trying to lead them to explore the topic of home. This thesis evolved into creating a guideline for me to expose my students to art based research throughout many units, rather than developing a single unit based on the theme of home.

I began this series with traditional research on other artists, past and present. I investigated their inspirations, processes, materials and more to create a basis for my art making. Using these artists and their work, I was able to guide my process in a direction that led to discovery through art. By influencing students to research other artists, I can not only help them understand different processes artists use to develop ideas into artworks, but also expose them to how various people gain inspiration. Whereas artists use research as a basis for their art, their art process is also their research. As artists, our aspiration is to inquire, whether it be into nature, the world, people, or even ourselves. We take these explorations and discoveries, or research and findings, and try to communicate them aesthetically. This process is not always based on formal research, but through this project I wanted to explore how creating a process of specific steps in art making could serve as a substitute for formal research.

I have come to recognize that organizing the steps of producing these paintings into a

research process parallels the teaching and learning philosophy of constructivism.

Constructivism can be viewed in one of two ways: as a theory of learning, or as an instructional practice. Richardson (2003) describes constructivist pedagogy as “the creation of classroom environments, activities, and methods that are grounded in a constructivist theory of learning, with goals that focus on individual students developing deep understandings in the subject matter of interest and habits of mind that aid in future learning” (p. 1627). Basically, constructivists believe that children construct their own knowledge by building upon prior experiences and adapting their knowledge to accommodate new experiences. At the foundation of constructivism lies a challenge to the accepted relationship between adults and children as masters to apprentices, or filler to pail (Thompson, 2015, p. 119). Facilitating students in creating their own research processes through art will allow them to create more meaningful knowledge than just giving them information. By helping them to develop their own steps in a project-based, problem-solving situation, I can help them learn how to learn, essentially, a much more valuable skill than rote memorization of knowledge. Constructivist theory does not have one all-encompassing definition, but at the core of this approach to education is the belief that children are in control of their own learning at an individual and social level (Milbrandt, Felts, Richards, Abghari, 2004). Constructivists propose that information that is built through action and experience is more likely to be absorbed by the child than knowledge that is passed onto them from an authority figure, and that all meaning-making involves borrowing and re-adapting from previous meanings (Gude, 2014, p. 89). As Dewey (1897) explained, if the child is thrown into a passive role as a student, just absorbing information, the result is a waste of the child’s education. Educators who strive to align with constructivist theory desire to scaffold children’s learning processes in a way that the teacher becomes a facilitator, or “co-constructor” of

knowledge (Thompson, 2015, p. 123).

This form of instruction emphasizes the role of the students as a constructor of knowledge based on their individual and social experiences and encourages the role of the teacher as a facilitator instead of a lecturer. Art education lends itself to a constructivist approach through its production-based curriculum and hands-on approach to learning. Through developing my own process of landscape painting for research, I was able to create a way of learning that resulted in deeper acquisition of knowledge and understanding while also creating genuine art. This process of research through art creation aligns with constructivist theory and can be used in a classroom setting to explore various subjects as well as help students gain a deeper understanding of the importance of the connections between art and research.

Along with translating the research process into my classroom, I also plan to use many of the processes from my research in my teaching. One step I currently use and will continue using is having students draw from memory and reflect. Creating thumbnails from memory is a form of brainstorming, like jotting down a list of things to look up, while also guiding reflection. During my study, this step challenged me to draw on the emotions I attached to each place before visiting the locations. In my classroom I conduct exercises similar to this, asking students to draw without reference photographs. This is an activity they struggle with, and I understand why. It is difficult to make an accurate depiction of a place or an object from memory, but this was the purpose of this step in the process for me, and the reason that I have students participate in it as well. I wanted to see the differences in how I remembered a place and how it actually was, and I encourage my students to do the same. Using this approach in my classroom can help students understand their thought processes and even underlying distortions due to memories.

Although the process of plein air painting is not exactly feasible in the classroom setting, it was extremely influential on my personal art work. If I had the opportunity to take my students outdoors to make art, I would be able to show them the effects of light at different times of day, just like Monet observed. It would be a challenge for many, not having a photograph that they could transfer or trace, but they would gain an understanding of the sharp contrasts between painting from a photograph and painting while standing in front of the view. For me the difference was astounding. It took observation a step further; I wasn't just seeing and admiring the landscape as much as I was trying to understand it and translate it to paper. There are so many things that are missed when working from a photograph, not only visual details, but sounds, scents, and feelings in the location. In my future work I intend to do more artworks in location and less from photographs to create more authentic and meaningful art and hopefully engage students in plein air painting as well.

5.3 Conclusions

I began this study with one word: place. I wanted to explore the contrasts between the multiple meanings of the word, one being a physical location, and the other a sense of belonging. Throughout the months of research and art creation, this simple idea transformed into a new way for me to create art and to guide my students. This project has provided me with an example to follow for my future work that will help me create authentic art and has raised many questions for me to continue pursuing and researching. The discoveries I have made while creating this series of work have not only presented me with new paths to take for my personal artwork, but also for my teaching. I will continue utilizing and adapting my research process to create new art, and I hope to introduce this as an example for my students to help them conduct their own research through art processes.

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